



The Catholic University of America
Rome School of Music, Drama, & Art
Drama Department - Graduate Acting (M.F.A.)

Integrated Movement

DR 629, Sec. 01, Spring 2019

Credit Hours: 3

LAB Theatre, Mondays 2:10 - 4:40 pm

Instructor: Shanara Gabrielle, Lecturer

Phone: 917-543-8555

Email: gabrielle@cua.edu

Available for meetings by appointment

Course Description:

Integrated Movement is a course designed to equip you with the tools, knowledge, and self-awareness to become a physically-committed, kinesthetically-driven, physiovocal-connected actor. Exercises and instruction will point towards sharpening the awareness of the senses and feeling in the body, helping you to move beyond habitual patterns of movement, strengthening the confidence of impulse and channelling of intentions, and igniting new pathways of discovery through the body. The rigor of this course is intended to strengthen the actor's will and transform the acting process with practical application of conceptual movement ideas into concrete acting technique.

Instructional Methods:

Class will consist of physical engagement through warm-ups, conditioning, stretch and strengthening, exploration, play-based learning, physical coaching, vocal engagement and conditioning, improvisation, text exploration, technique work, observation, discussion, and giving/receiving individual feedback. Principles, practices, and exercises in body techniques and stage movement, with an emphasis on: physical strength and flexibility, release of tension, awareness/elimination of habitual behaviors, sensitivity to impulse, and integration of movement work with other acting skills.

Required Texts:

Various articles, texts, and handouts
 Laban Movement Analysis worksheets, charts, glossary
 HowlRound and American Theatre Articles as assigned
 Online readings and videos as assigned

Recommended Texts and Resources:

Movement: From Person to Actor to Character, Theresa Mitchell
 Theatre of the Unimpressed, Jordan Tannahill
 The Creative Habit, Twyla Tharp
 Building a Character, Stanislavski
 100 Essays I Don't Have Time to Write, Sarah Ruhl
 Towards a Poor Theatre, J. Grotowski
 Training the Actor's Body, Dick McGraw
 Walking on Water, Reflections on Faith and Art, Madeleine L'Engle
 The Frantic Assembly Book of Devising Theatre, Scott Graham
<http://www.taylormac.org/i-believe/>
 Theatre of the Oppressed, Augusto Boal
 The Way of Acting, Tadashi Suzuki
 Let The Part Play You, Anita Jesse
 Freeing the Natural Voice, Kristin Linklater
 Theater for Beginners, Richard Maxwell
 Impro, Improvisation and the Theatre, Keith Johnstone
 An Acrobat of the Heart, J. Grotowski
 Web Materials: Various websites and video clips TBA
 Libraries: The CUA Libraries' wide range of resources and services, including databases, online journals, and FAQs are on the [main web site](#). For assistance on papers and assignments, consult the [research guides](#) or schedule an appointment with a [subject librarian](#).

Other Materials:

- Yoga Mat, Yoga block, towel, water bottle, paper, pencil, recording device.
- Appropriate dress that allows for exploration and freedom of movement.

Clothing must be black, white, or grey, with no images or text. Footwear will vary throughout the semester including bare feet, clean socks, athletic shoes, character shoes, and soft-soled dance shoes.

Course Goals:

- To become increasingly physically aware, to be able to access full range of individual physicality and become physically receptive and responsive to text
- To assimilate movement skills with voice, text, speech, and acting work to create a more unified practice
- To learn a concrete criteria for evaluating and describing the physical elements of acting and acting work effectively by participating in the evaluation of other's work and reflecting on one's own work
- To compare and contrast the various movement practices covered in the course and begin to understand their merits and applications to acting and performance
- To discover the challenges of acting by experiencing them and observing others experiencing them and to develop a method for meeting these challenges
- To learn, practice, and embrace discomfort for artistic exploration
- To develop an appreciation of the creative impulse and an appreciation for the skill, artistry, and discipline required for effective performance and a professional career in the theatre
- To understand that empathy, curiosity, and engagement are crucial to actor and humankind's development and to help the student move towards greater commitment to enhancing these skills

Goals for Student Learning:

- Demonstrate a knowledge of the basic principals of various methodologies of physical acting and personal movement
- Demonstrate an understanding of a variety of movement vocabulary and be able to use that vocabulary to identify, analyze, and evaluate acting, the actor's body, and physical performance
- Develop a personalized movement practice as a basis for continued growth as an actor
- Demonstrate an understanding of personal physical resources and challenges
- Demonstrate an integration of movement principles in application to text and scene work

Course Requirements:

- Regular attendance and promptness to all required class sessions
- Active participation in class exercises and discussions
- Satisfactory and punctual completion of all work *as assigned by instructor* - including, but not limited to: reading, viewing, research, memorization, rehearsal, critiques, written reflections, rehearsal logs, quizzes, papers, and performance projects
- Demonstrated rehearsal time on all assigned performance projects
- Attendance at professional and student performances as assigned by instructor to be discussed and reviewed in class
- Preparation and performance of all assigned class scripts, scores, texts, monologues, and scenes
- Examinations: midterm and final performance projects

Expectations and Policies:

- No cell phones in the studio.
- No eating while working in the studio.
- Personal Hygiene: Please be aware that you will be in very close physical contact with classmates, colleagues, and the teacher. Due to the intense physical nature of this class, students are discouraged from wearing perfume, patchouli, perfume, etc. during class time. Feet washing, deodorant, teeth brushing, regular showering, and general consideration for your personal hygiene is vital to successful classroom participation.
- Sickness: please do not come to class if you are sick or contagious, it's harmful and disrespectful to your fellow classmates and the teacher.
- Physical Contact: It will sometimes be necessary for *physical contact of a non-traditional nature* between instructor and student, or between students. Potential areas of contact include the head, neck, back, face, shoulders, collar, arms, torso, hips, legs, hands, and feet. Such contact will be made with only the utmost respect for every student. If physical contact is a conflicting issue, you must notify the instructor at the beginning of the semester.
- Professionalism, Decorum, Content: The studio classroom is a laboratory where you should feel able to fully commit to a wide range of physical, emotional, and psychological acting choices. You will be encouraged to take risks and asked to explore outside of your comfort zone. This work is vital to your development as an actor and discomfort is a natural bi-product of this kind of work. Content in the arts can sometimes include works, situations, actions, and language that can be offensive to some students on the grounds of emotional extremity, sexual explicitness, violence, blasphemy, or other content. This course is devoted to the principle of freedom of expression, artistic and otherwise, and it will not be the practice to censor these works on any of these grounds. The studio will be treated as a working and exploratory space where students are expected to create a professional and safe environment for taking risks and pushing themselves. Unprofessional or unsafe conduct will not be tolerated. Decorum in the classroom and during out-of-class rehearsals is expected as it strongly impacts the quality of instruction for you and your partners. You are expected to show respect for yourself, your partners, and the art and craft of theatre. You are also expected to respect the spaces in which we work by preparing the space for work and clearing it after you are finished working. Part of learning the acting process is also learning how to act professionally.

Assessment:

- Overall evaluation will be based on the student's effectiveness in meeting the course goals and requirements.
- Attendance is required. More than 2 absences will effect a full letter-grade penalty on the student's final grade for the course. An additional letter-grade penalty will occur for every absence thereafter. Two late-to-class attendances will count as one absence. Two instances of cell phone ringing or text/social media alerts in class will count as one absence. Failure to meet with a scene partner or ensemble for a scheduled rehearsal may count as an absence.
- Late projects and/or assignments are not indicative of a serious acting student. Nor do they show the discipline required for student's acting development. Late assignments, projects, or performances may not be accepted and, if accepted, will receive no grade higher than **75%**.
- No extra credit work is scheduled. If such work does become available, the opportunity will be presented to all students.

Grading Criteria:

- Preparedness and participation = 33.3% (including but not limited to: completion of assignments and reading or viewing, rehearsal and practice commitment, contributions to class discussions, observation feedback, audience/classroom behavior, and attitude.)
- Written and non-performance work = 33.3% (including but not limited to: reflection writings, rehearsal logs, movement scores, critiques, papers, book/reading responses, script analysis, research demonstrations, character presentations, and quizzes/ tests. Effort and forethought will be evaluated in each of these assignments.)
- Performance work = 33.3% (including but not limited to: class exercises, demonstrations, scene work, monologues, memorization, rehearsal, and all performance projects. A large portion of class time will be spent working in a studio setting on these pieces and exploring the skills required for these pieces. You are also expected to put in regular rehearsal time between each studio session. Live, in-class, in-person showings of work is required.)

Course Schedule:

Please see attached course outline and note midterm and final exam dates.

Academic Integrity: Academic integrity is not merely avoiding plagiarism or cheating, but it certainly includes those things. More than anything, having academic integrity means taking responsibility for your work, your ideas, and your effort, and giving credit to others for their work, ideas and effort. If you submit work that is not your own – whether test answers, whole papers or something in-between – I have a responsibility to hold you accountable for that action. I also have a responsibility to treat you with respect and dignity while doing so. The following sanctions are presented in the University procedures related to Student Academic Dishonesty: *“The presumed sanction for undergraduate students for academic dishonesty will be failure for the course. In the context of graduate studies, the expectations for academic honesty are greater, and therefore the presumed sanction for dishonesty is likely to be more severe, e.g., expulsion. ...In the more unusual case, mitigating circumstances may exist that would warrant a lesser sanction than the presumed sanction.”* At times, I may ask you to do group work for an in-class presentation or group project. For that *specific* assignment, you are allowed to share material, ideas and information; however, for any related work that is to be submitted on an individual basis, I expect your submission to be your own in its entirety. For more information about what academic integrity means at CUA, including your responsibilities and rights, visit <http://integrity.cua.edu>.

Accommodations for students with disabilities: Any student who feels they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact Disability Support (dss.cua.edu) to coordinate reasonable accommodations for students with documented disabilities.

Academic Support Services: The university’s primary academic support resources are located on the 2nd floor of the Pryzbyla Center. These affiliated offices and services include:

The Undergraduate Advising Center offers guidance to all undergraduates, especially first-year students, as they move toward their academic goals.

Phone: (202) 319-5545 **Email:** cua-advising@cua.edu **Web:** advising.cua.edu

The Center for Academic Success provides academic support services for all students through a broad base of programs and services, including Tutoring Services, Workshops, Academic Coaching, Individual Skills Meetings, Peer Mentoring, and more.

Phone: (202) 319-5655 **Email:** cua-academicssuccess@cua.edu **Web:** success.cua.edu

The Writing Center provides free, one-on-one consultations with trained graduate instructors for writing projects across all disciplines at any stage of the process, from brainstorming to revising. Appointments in the main location, 202 Pryz, can be scheduled in advance online (<http://english.cua.edu/wc/>). Drop-in appointments are also welcome based on availability in the Pryz and at the satellite location in the Mullen Library Lobby (see website for days and hours).

Phone: (202) 319-4286 **Email:** cua-writingcenter@cua.edu **Web:** english.cua.edu/wc/

Disability Support Services provides programs and services designed to support and encourage the integration of students with disabilities into the mainstream of the university community.

Phone: (202) 319-5211 **Email:** cua-disabilityservices@cua.edu **Web:** dss.cua.edu

The Counseling Center provides free individual and group counseling services, psychiatric consultation, alternative testing, and emergency services to CUA students. In addition, we provide consultation services and outreach programs to the CUA community. Appointments can be scheduled in person in 127 O’Boyle Hall, or by phone.

Phone: (202) 319-5765. **Web:** counseling.cua.edu

University grades:

The University grading system is available at

<http://policies.cua.edu/academicgrad//gradesfull.cfm#iii>

Reports of grades in courses are available at the end of each term on

<http://cardinalstation.cua.edu>

*****Syllabus and schedule are subject to change.**



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Course Schedule

January 28

Welcome, expectations, syllabus

Begin groundwork for Warmup practice

Introduce principals of T. Mitchell and J. Grotowski

****assignment: Personal Movement Evaluation, due: Friday 2/1**

February 4

Exploration of Grotowski exercises and application

Object of Importance Exercise - 4 movements

**** assignment due: Object of Importance for in class work**

February 11

Introduce principals of A. Boal and Frantic Assembly

Begin devising explorations

Introduce Chair Duets

**** assignment due: Object of Importance Movement Score**

February 18

Exploration of Frantic Assembly and Boal exercises and application

Begin devising explorations - chair duets and poetic text

**** assignment due: memorized poetic text for in class work**

February 19

Devising explorations - chair duets and poetic text

**** assignment due: Poetic Text/Chair Duet Movement Score**

February 25

Chair Duets and Poetic Text

**** assignment due: Chair Duet and/or Poetic Text Performance**

March 4

Chair Duets and Poetic Text

**** assignment due: Chair Duet/Poetic Text Midterm**

Spring Break

March 18

Introduction to Laban

Monologues

****assignment: warm up creation and leadership, Monologues**

March 25

Investigation and exploration of Laban

Monologues

****assignment: warm up creation and leadership, Monologues**

April 1

Exploration and application of Laban

Monologues/Scene work

Back to Day 1/Exploration and application of physical principals

****assignment: warm up creation and leadership, Scene-work**

April 8

Back to Day 1/Exploration and application of physical principals

Scene work

****assignment: warm up creation and leadership, Scene-work**

April 15

Exploration and application of physical principals

Scene work

****assignment: warm up creation and leadership, Scene-work**

Easter Break

April 29

Review of all performance movement pieces from the semester

****assignment: Personal Movement Evaluation**

Final: TBA

******Schedule is subject to change.***